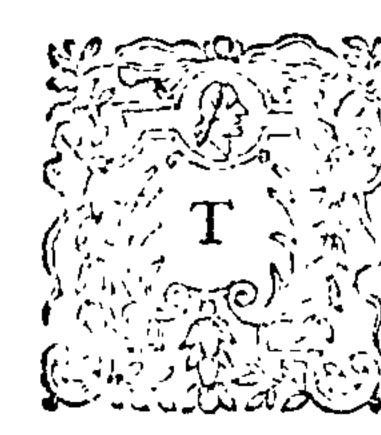
1 in 0 c FOR TWO VIOLINS AND VIOLONCELLO. -C(HA(R)(I)(S)(S)(A)(I)(S)(O(N), Organist of Sourdestle upon Tyne. Srinted for John Johnson at the Start & Crown in Cheapside -





DVERTISEMENT.



HE Violin Parts of these Sonatas being intended for Assistants only, the Forte or Rinforza, i.e. the Strength or Increase of them, ought no where to overpower the Harpsichord. The Piano, or Diminution of the Tone, should also have its proper Expression, that the general Accompanyment may every where be heard, and in the Variety which these afford for enlivening the Air, filling the Harmony, and contrasting every Part, the experienced Performer on the Violin may have sufficient Opportunities for exerting the Powers of his Instrument.

IN regard to the Harpichord; the Manner of Playing as described by the Term Legato, or chaining the Pasfages, by some spirited Touch of the Finger, is much more suitable to the Style of these Pieces, than That of the Staccato, or invariable marking of the Notes by means of the Wrist. In this latter Case, there is an entire Vacancy of Sound between every Nete or Key so struck; whereas in the former, by keeping the Key till another is taken, the Sounds, thus touching each other, as it were, produce that pleasing Thrill and sprinkling of the Notes which is peculiar to this Instrument: For however strange it may seem to assert, that different Persormers give the same Harpsichord a very different Tone, the Fact is nevertheless true, and may be justly accounted for. from the different Methods of playing here noted, i.e. either with, or without lifting the Wrist. And, as in other Instrumental (or vocal) Performances, the discontinuing of Sounds requires a Taste and Skill almost equal to That of expressing them; so an easy and graceful Manner of quitting the Keys, is the chief Elegance in managing the Harpsichord.

THIS Remark may be exemplified by the Acciaccatura, or separating the Chords, which are never to be flruck at once, but swept from the lowest Note to the highest (or e contra) in the quickest Succession, dwelling only on the Keys which express the Harmony, and which are here distinguished by Notes of a longer Duration.* In fine, this Method of producing all possible Tone or Expression from the Harpsichord should no where be omitted, but in fuch Paffages or Movements as are pointed to the contrary; or perhaps, where the fame Note is repeated in any quick Time: Since, to give these Passages their proper Force, the Hand must either be raised from the Key, or the Key must be struck with different Fingers.

THE Elements of Playing made use of in this Work, are the same as explained by Geminiani in his Introduction to a good Taste in Music; and agreeably to the Design of those Elements, they are here applied as somewhat more than Ornaments, being frequently intended as well for accenting, as for gracing particular Airs: But whatever Latitude may be allowed the Performer for embellishing these Pieces with any additional Taste of his own, it is prefumed he will punctually attend to the effential Harmony of the Bafs, where every Passage ought to be taken in its very identical Notation, because some good Effect is generally aimed at: And therefore it may reasonably be supposed, that those Contrivances, which have been the Result of Time and Thought, are not very likely to be improved by any Performance extempore.

- * See Page 3 and 4, the Pallages diffinguished by this A. B. which may serve as Examples for others of the same Kind.
- 4 See last Movement in the 5th Sonata, 2d Part.

F I N I S.









































22 Aria Spiritoso Pia. For.



























